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Review/Pop; Jazz-Funk Hybrids Born In Brooklyn

By Jon Pareles

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Graham Haynes, a trumpeter who led his band No Image at the Knitting Factory on Monday, is part of a Brooklyn-based musical movement, M-Base, that's creating up-to-the-minute jazz-funk hybrids. No Image's early set offered the kind of smart, crackling pieces that make Mr. Haynes one of the movement's strongest composers.

Turning ordinary funk inside out, he writes patterns that call for long and short lines in every register, stacked up with brilliant asymmetry. Greg Jones's bass lines will roll along, pause, edge sideways and then roll again, sometimes in counterpoint with a second bass line played by Marques Gilmore on the 10-stringed Chapman stick. Greg Latty's drums sputter and splash, stop and start. Lance Bryant on saxophone and Mr. Haynes on trumpet join for quick jabs, chase each other across the beat or play snaky, overlapping, dissonant melodies. Intricate as the patterns are, Mr. Haynes does more than just set them in motion; he keeps changing them in the course of a piece, shifting from choppy to smooth, moody to cheerful.

At the moment, the compositions say more than most of their solos. Bruno de Almeida on guitar, using a wah-wah pedal to skew his melodic lines, threads the most innovative solos through the funk. Mr. Haynes is wrapped up in Miles Davis's style, with its quick runs and major-to-modal shifts, and David Kikoski on keyboards slips too easily into fusion arpeggios, although he comes up with rare, breathy synthesizer sounds. But No Image seems likely to find melodic extrapolations to match its rhythmic ones, and when it does, it will have few equals.

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